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it is to hold has at least been secured, and it is no small thing toward the influence a museum of art should exert that it be itself an object of beauty and an illustration of art. This the edifice which fairly matches its vis-à-vis, Trinity Church—the finest modern-built church in the world—in novel and satisfying picturesqueness and appropriateness, may certainly claim to be, warming our gray timorousness of taste with glowing color as it does, and indulging the American predilection for lightness and elegance of construction, as opposed to the ponderous style of construction of the Old World.

But let it not be supposed that our museum is empty either. You have had in this correspondence a description of the glorious masterpiece of Praxiteles, recently discovered at Olympia, the first (and perhaps still the only) cast of which in this country is here. A collection of casts from which, as the trustees' report says, "a peripatetic lecturer might discourse upon the history of sculpture in Egypt, Assyria, Greece, and Rome, with examples before him of almost every phase of its rise and decline," is surely a good, sound, and broad foundation for a museum. It is indeed confidently pronounced the best collection of casts in the United States by far, and one of the best in the world. Besides the noble Hermes from Olympia, above mentioned, there have been recently added the great Amazon bas-relief from the Villa Albani, several fine sarcophagi from the Vatican, one of the bas-reliefs from the Arch of Titus, and a number of stèles and fragments, some of which are not to be found in the grand collections of arts at Berlin and Paris. From the Cyprian glass and pottery to the Saracenic architectural sculptures from the country of the Moors, the chronological gaps have been nearly all filled, and modern art from the Renaissance, as shown through Japanese and Chinese art, to contemporary industry in Europe and America in fabrics and pottery, is almost as comprehensively represented.

But still it is confessed that with all the completeness of the museum collection as a general art exhibit, it is not yet the picture gallery that a museum is expected to be. With its \$500 a year for purchases, it is not likely to rival Madrid or Munich for some years to come. But there are a number of splendid private collections in Boston to be dispersed in the natural order of events, and it is very probable that the museum will be remembered in many wills in the course of the next twenty years. It is remarked, with a tone of disappointment, in the trustees' report, that the exhibition of contemporary art which was held in conjunction with the Boston Art Club last spring, and which consisted of more than eight hundred pictures sent by contributors from all parts of the country, failed, though largely attended, to attract the general attention which its unusual merits deserved. It was an unacknowledged attempt to inaugurate an exhibition in Boston that should be something such an event for the art and artists of the whole country as is the exhibition of your National Academy of Design. The officials of the museum took more pains with it than they ever would, or indeed ever could again, because the galleries of the new wing had just been completed, and a rearrangement of the whole contents of the museum was at hand. What the museum trustees must first do to give this institution prestige and influence throughout the land with a metropolitan annual exhibition is to provide ample galleries for a temporary exhibition so as not to disturb the permanent one. This they could easily accomplish, and at light cost, by utilizing the huge lot in the rear of the museum, and building to it an annex like the art annex at the Centennial Exhibition. In fact this has been much talked of, and favorably considered by those in authority. But the present management have still, as from the beginning, their ambition and desires chiefly centred upon the permanent building, and the chairman, Mr. C. C. Perkins, concludes his report with the characteristic aspiration: "It seems not unreasonable to hope that some of those who took part in the modest beginnings of the museum may live to see the building completed according to the original plan."

Two of your New York artists have made special exhibitions of their work here during the past fortnight. Mr. George Inness has had the gallery of the Art Club for a collection of twenty-six of his latest pictures, landscapes splendid with all the verve of technique and richness of color and light for which he is distinguished. Never was his optimistic enjoyment of nature, or his enthusiasm for work, more lively, to judge from these

latest products. The criticism oftentimes heard here, where Inness is well known from a long residence, and much admired, is that along with this splendid composition, this confident facility in transmitting nature into glowing visions matching the artist's own fervid fancies, goes a certain unreality—the consequence of artistic exaggeration for theatric effect, which, while it extorts admiration for the ripe art of the academician, detaches the sympathy of the simple but earnest and devout lover of nature and truth. Mr. Coleman's show embraces several of his decorative panels, such as the one reproduced in a late number of the *THE ART AMATEUR*, and a number of landscapes and oil sketches. The panels, so exquisitely finished and delicately toned, have excited genuine applause for the skill and patience of the artist, and it has been a revelation to the lay public that the decorative panel could be done in any other way than the large, free, and dashing manner with the flowers and fruits in arbitrary and non-natural arrangement of stems and clusters, and the colors selected, heightened, and contrasted at will without much reference to nature, but as the design demanded. The sweet, simple, conscientious truth of Mr. Coleman's apple-blows and peach-blossoms upon a background of Madras muslin of equally tender tint shames the bravado of much of the decoration of the day imitated from the barbarisms of the Japanese or the archaisms of the English schools of decorative art.

Several of the younger generation of Boston artists are to be among the contributors to the next National Academy Exhibition in your city. You will have an example of Vinton's Bonnat-like portraiture, of Sellinger's too-faithful Munich technique, and of Dewing's Burne-Jonesism; and we shall be much interested to hear what you will say. Of exhibitions here, there is little at present to be said. J. Appleton Brown is soon to have one of which I will tell you in my next. He is the most poetic of our landscapists, and would attract notice anywhere, even among the best of the modern French school of landscape. The Saturday Club, including the best of Hunt's young lady pupils, is also soon to give a public exhibition. Otherwise the local show of paintings at present runs to foreign works, and some fine examples of the best names are always to be found here and there among the dealers.

The new St. Botolph Club expects to open its doors to its members about April 1. One of the purposes of this Boston Century Club is to hold a monthly exhibition of pictures, and the opening should be signalized with something of the kind. I hear that the third story, which is to be the especial habitat of the younger class of members, is to be turned over to the artists of the club to decorate at their own sweet will and with their own handiwork. It is to be hoped they will paint on movable panels such as Mr. Coleman's, for the club will want to remove probably before many years from the house that has been chosen for it—not the thing at all for the club representing the quintessence of Boston society, art, and letters.

GRETA.

AN ART PARASITE.

THE following portrait of a picturesque but otherwise objectionable person is sketched by the New York correspondent of The Louisville Courier-Journal:

"Perhaps the work of some of our good artists would be better appreciated if it were not for the crushing efforts of the professional picture buyers. One of this lot, and the worst knave in the pack, is an old fellow by the name of Chills, a portly old subject with a rubicund face, surrounded by a redundant mass of waving white hair. He is worth about a half a million of variegated plunder, and this stuff, added to his commanding physique, seats him on a pedestal for feminine admiration. With maiden ladies who have passed their tenth lustrum he is a 'fine-looking man'; with experienced widows he is a 'darling'; in reality he is a pestilent old rogue. He attends all the small sales, and when he finds a group in front of a really meritorious picture he thrusts his red face forward, looks for a moment, and exclaims, 'Pish! I wouldn't give \$5 for a wagon-load of such pictures.' Some one of the group will say, in awe-struck tones, 'That is the wealthy Mr. Chills, a great judge of art; we must be mistaken about the picture.' Old Chills afterward buys it for a song, and sells it at private sale at a thousand per cent profit. This old vulture has been known to buy some good pictures, have them copied cheap, and sell them for the

originals over and over again. In fact it is currently believed that he keeps two or three painters, clever in mere imitation, to forge the works of good artists, signature and all. The landscape painters are by this old fellow much maligned with meretricious imitations of their pictures, which are sold in the country, where detection is less easy. Now if Chills should go into the coffee or tea market and operate in this way, by notifying the general public that they were being imposed upon by spurious articles, and bringing the price down in this manner to suit his own purse, he would soon be cooling his heels in jail. In a more practical and less civilized community he would be found some night with his head in a ditch and his heels pointed to the disgusted starry heavens. But Chills is perfectly safe here. He is virtually rich. He is the American 'Isambert,' or on the highway to become so. By and by he will have his million, if he lives long enough. What does he want of a million? Why, to make a million with it, and if he should succeed in making several of them, the mantle of public esteem will be permanently draped upon his shoulders."

PRINCE DEMIDOFF AND THE SAN DONATO SALE.

THE great art event of the spring in Europe is the sale of Prince Demidoff's collections at the palace of San Donato. Concerning the eccentric owner of this famous palace The Parisian has the following:

"Prince Paul Demidoff often says, 'Ah! if I could only find a man who would undertake to change my collections every day!' This exclamation of ennui paints the whole nature of the man. He wants to enjoy, but no sooner has he enjoyed than he becomes bored, and desires some new distraction. The palace and collections of San Donato, which are to be sold at Florence in March, owe their existence, for the most part, to the grandfather and uncle of the present owners, the Princes Nicholas and Anatole Demidoff. The palace and the beginning of the collection only date from 1828. Ten years ago a first sale of pictures took place at Paris. The fabulous prices paid are still fresh in the minds of amateurs. Terborch's 'Congress of Munster' was sold for 182,000 francs; Cuypp's 'Avenue de Dordrecht,' 140,000 francs; Van Ostade's 'Village,' 104,000 francs; a Teniers, 110,000 francs; a Hobema, 77,000 francs. The day after the sale Prince Anatole Demidoff died and left the remains of his vast collections to Prince Paul, who has since passed his life in completing the lacunæ in the various departments. Now Prince Paul has taken a dislike to the Palace of San Donato and his collections. He wants to have a palace and a collection of which he shall have himself been the sole creator. He has therefore determined to install himself in the Château de Pratolino, which he is going to have rebuilt, and in which he will gather together a new collection of pictures and objects of art. Paul Demidoff is now a man of thirty-nine years of age. He came to Paris in 1858. He had not yet come into possession of his immense fortune; his uncle was still living, and his income was modest. He was a handsome man in the full force of the term—tall, slender, elegant; pale complexion, somewhat bronzed; brown hair and mustache; open and high forehead and pale-blue Slav eyes, soft, languid, and veiled by long lashes. Under a skin of satin he had muscles of steel; he was built to resist life and to triumph over life. He always used to dress in a short coat, a round hat, rather short trousers, and shoes. He never wore a waistcoat, and never suffered from cold. He was eccentric, sometimes excessively so. He would call up his servants, open all the windows, and take a cold bath. He had constantly at his bedside a decanter of iced champagne, of which he drank all night. Nobody, however, ever heard of Paul Demidoff being drunk. In the morning he sometimes had fancies worthy of Nero. He would send for four or five servants, and make them fight together until they had eliminated the victor, who received a handsome gratification."

The sale of the collections at the palace of San Donato began on Monday, March 15. There was an immense attendance, including several of the Rothschilds, the directors of the Paris, Berlin, Brussels and Antwerp museums, and a number of Americans. The pictures were sold on the first three days. The Herald gave, by cable, the result of the principal sales the opening day as follows, the names of buyers following the prices:

J. B. Huet, "Pastorale," \$1120; Mr. Agnew, of London. Fragonard, "Portrait of the Countess of Stormont," \$1250; M. Stettiner. Jan Beeldemaker, "Study of a Bull," \$620; M. Molena. Fragonard, "Resistance," \$610; M. Stettiner. Van Mieris, "Le Poissonnier," \$1000; Mr. Lawrence Backer. George Morland, "The Two Coachmen," \$580; Mr. Pickering. Schull, "Le Piège aux Amours," \$800; M. Febvre. Schull, "The Altar of Minerva," \$700; M. Febvre. Schull, "The Favorite Dove," \$700; M. Lettiner. Langrenée, "Portrait of Mme la Marquise de Noailles," \$1000; Mr. Agnew. Drouais, "Portrait of a Woman," \$2000; Mr. James Jackson Jarves. François Boucher, "Child Playing With Flowers," \$810; Mr. Pickering. La Tour, "Portrait of Schmidt, the Engraver," \$1640; Baron de Rothschild. François Boucher, "The Awakening of Cinderella," \$700; M. Wertheimer. Nattier, "Portrait of Louis Tocqué, Painter," \$1010; Mme. Berners. Greuze, "The Young Hollandish Peasant," \$5400; Mr. Vanderbilt. Greuze, "Little Girl," \$2410; M. Zimmer. Greuze, "Young Girl," \$2000; Mr. Agnew. Greuze, "Portrait of Himself," \$1300; M. Febvre. Netscher, "The Soap Bubbles," \$660; Mr. James Jackson Jarves. François Clouet, "Portrait of Gaston de Foix," \$800; M. Edouard André. Le Nain, "Portrait of a Chevalier of the Order of Saint Maurice," \$1400; Mme. Berners. François Clouet, "Portrait of Pierre Guttier," \$200; M. Bourgeois. François Boucher, "Vertumne et Pomone," \$1050; Mme. Asselin. Philippe de Champagne, "Portrait of a Magistrate," \$700; Mme. Asselin. Callet, "Full Length Portrait of Louis XVI," \$2000; M. Febvre. T. de Keyser, "The Wife of the Burgomaster," \$1960; Baron de Rothschild. Garret Berckheyde, "Market Place at Haarlem," \$950; Mr. Mitchell. Jan van Huysum, "Vase of Flowers," \$4600; Mr. Pickering. Solomon van Ruysdael, "Banks of the Meuse," \$5020; Mr. Vanderbilt. Solomon van Ruysdael, "The Halt," \$3000; Mr. Pickering. Solomon van Ruysdael, "The Meuse near Dordrecht," \$1220; M. Edouard André. Jacob van Ruysdael and Philip Wouwermans, "The Hovel in Ruins," \$2800; Mr. Blake. Jacob van Ruysdael, "Landscape with a River and a Mill," \$1100; M. Gillet. Horace Vernet, "Napoleon Leaving the Tomb" and "Napoleon in 1815," \$450; Baron George Levi. Steuben, "Napoleon and the King of Rome," \$580; Mr. Agnew. Hippolite Bellangé, "Episode of the Retreat from Russia," \$540; Baron George Levi. Auguste Roffet, "Battle of Waterloo," \$950; Mr. E. F. Shepard. Sir Godfrey Kneller, "Portrait of Charles II.," \$490; Mr. E. F. Shepard. Baron Gerard, "Portrait of Mme. Lætitia Bonaparte," \$1020; Mme. Asselin. Baron Gerard, a "Portrait of the Queen of Westphalia," \$940; M. Ciandorelini. Baron Gerard, a second "Portrait of the Queen of Westphalia," \$410; Mme. Asselin. Baron Gerard, "Portrait of Napoleon I.," \$1200; the Emperor of Russia. Hippolite Bellangé, "Episode of the Battle of La Moskowa," \$2000; M. Muscheler.

The total of the first day's sale was \$81,611.

The following are the principal results on the second day:

Govert Flinck, "Portrait of a Young Girl," \$1200; M. Suermontdt. A. S. Coello, "Portrait of an Infanta," \$400; M. Febvre. Jan van Goyen, "Bords de l'Yssel," \$1040; M. Edouard André. Van der Meer, "The Geographer," \$4400; M. Bourgeois. Gabriel Metsu, "The Usurer," \$2800; Mr. James Jackson Jarves. Adrien van de Velde, "The Watering Place," \$9600; M. Dutuit, of Rouen. Adrien van de Velde, "Pasture," \$7600; Baron Nathaniel de Rothschild. Philip Wouwermans, "The Trumpeter," \$3820; Baron Schroeder. David Teniers, "Five Senses," \$15,000; M. Febvre. Antony van Dyck, "Portrait of Anne Cavendish, Lady Rich," \$30,000; Baron de Rothschild. David Teniers, "The Prodigal Son," \$19,000; M. Wertheimer. Rubens, "Portrait of Spinola," \$16,200; M. Raynald. Jacob van Ruysdael, "The Path," \$1600; M. Morena. Jacob van Ruysdael, "Entrance to a City," \$2600; Comte Johann de Palfy. Gerard Terborch, "Portrait of a Man," \$2780; M. de Raynald. Rubens, "Landscape," \$5800; M. Bourgeois. Hobbema, "The Windmills," \$42,000.

The amount realized was \$204,948.

The following are the chief results of the third day's sale:

J. B. Huysmans, "Wooded Landscape," \$110; Mr. Fisher. J. F. von Bloemen, "Landscapes," \$346; Commander Borgh de Balzan. Stefano Magnasco, "Tempest," \$540; M. Schneider. Andrea Lucatelli, "Decorative Landscape," \$352; M. Ormond. E. Kollier, "Vanitas," \$184; M. Ormond. Albert Cuypp, "The Meuse at Night," \$330; M. Paul Lefevre. Nicholas Maas, "Le Jaloux," \$1900; Mr. James Jackson Jarves. William van de Velde, "At Scheveningen," \$2020; M. Bourgeois. William van de Velde, "Rising Tide," \$3600; Baron de Breuilly. William van de Velde, "The Cannon Shot," \$420; Hermann von Numm. Jacob van Ruysdael, "The Farm," \$800; Baron Schwarz. Jacob van Ruysdael, "The Edge of the Woods," \$2640; Col. J. Schuyler Crosby. Jacob van Ruysdael, "Le Château de Bréderode," \$1900; M. Edouard André. Albert Cuypp, "Dordrecht," \$2200; Col. J. Schuyler Crosby. Johannes Fyt, "Fruit and Game," \$3600; M. de Raynard. Jan Wynants, "Landscape," \$2200; M. Schneider. Adrian van Ostade, "Old Wine," \$1920; Baron de Rothschild. Adrian van Ostade, "The Old Toper," \$1420; M. de Boullogne. Isaak van Ostade, "The Halt," \$5800; Herr von Falke. Paul Potter, "Le Coup de Vent," \$6320; Mr. Barnard. Paul Potter, "The Horses of the Stadtholder," \$5600; M. Bourgeois. Adrian van Ostade, "The Jubilee," \$29,000; Mme. Berners. Adrian van Ostade, "Fête in a Cottage," \$16,000; M. Ruinart. Adrian van Ostade, "The Interrupted Game," \$10,200; M. John Leconte. Nicholas Maas, "The Happy Child," \$19,000; Mr. Cunningham. Nicholas Maas, "The Interrupted Prayer," \$1720; Rembrandt van Ryn, "Young Girl," \$24,600; M. D.

Ooms. Rembrandt van Ryn, "Man at Arms," \$20,400; M. Favard. Rembrandt van Ryn, "Lucrèce," \$29,200; M. Weaunond. Rembrandt van Ryn, "Portrait of a Young Woman," \$27,500; M. Isaac Pereire. Jan van de Capelle, "Calm," \$6000; Mme. Berners. Rembrandt van Ryn, "Portrait of a Gentleman," \$540; M. Edouard André. Frank Hals, "Portrait of his son, Herman Hals," \$13,000; M. Arndt. After Rembrandt, "Portrait," \$380; M. Molena. Rembrandt (attributed to), "Study of An Old Man," \$640; M. Molena. Parri Spinelli, "The Virgin of the Roses," \$4700; M. D. Ooms. Leonardo da Vinci, "Laura," \$1600; M. Rampin. Paolo Veronese, \$1160; M. Somzee, of Brussels. Kollier, "Vanitas," \$640; M. Somzee. Titian, "Offering to the Goddess of Love," \$820. Jacopo Ponte "Noah and His Family—the Embarkation in the Ark," \$160; Osiris. J. F. Navarette, "The Guardian Angel," \$144; M. Jeanrond. Pompeo Battoni, "The Virgin of Corinth, or the Invention of Drawing," \$430; M. Matthias. Domenichino, "St. Catherine," \$1100; Col. J. Schuyler Crosby.

The total of the third day's sale was \$250,806, making with that of the first two days the grand total for the three days' sale of old masters, \$537,365.

THE Canadian Academy of Arts, originated by Lord Lorne and the Princess Louise, was formally opened at Ottawa early in March, Lord Lorne delivering the inaugural address. The inaugural exhibition contained about four hundred finished pictures, besides numerous artists' sketches. Paintings were exhibited by the fourteen Academicians already nominated—Messrs. O'Brien, Fowler, Edson, Fraser, Harris, Martin, Sandham, Raphael, Bourassa, Van Cupper, Scott, Smith, Storm, and Griffiths. Princess Louise contributed two pencil studies of heads, including one of the late Minister Motley, a study of two girls at a fountain, a view of an old Elizabethan house with a water-filled moat, and a study of cherry-blossoms on common brown paper. Some sketches in oil were contributed by Mrs. Langham, lady in waiting. Paintings of the marriage of the Duke of Connaught and of Lord Lorne, and a fine bronze bust of the latter, all by Miss Montalba, of England, were also exhibited. The loan collection included examples of Reynolds, Rubens, and Correggio. The scheme of the new Academy provides for the appointment of forty Academicians, besides associates and honorary members, for the institution of professorships of painting, sculpture, and architecture, for the establishment of a national gallery, at Ottawa, for the holding of exhibitions in the chief cities of Canada, and for the formation of schools of art and design.

Art News.

BOSTON NOTES.

AN Artists' Evening Class of Life Drawing has been formed in the rooms of the school of the Boston Art Museum. About twenty of the prominent artists of Boston have joined it, and find in the recreation a most healthful exercise. It has opened with such a substantial popularity that there is ground for the opinion that it will prove a permanent success. It is the sort of thing that is much needed everywhere among the artists of America.

The project of an annual art exhibition upon a world-wide basis is again under discussion among the supporters of the Boston Art Museum. The present suggestion is to hold it in the large gallery of the museum, and, making the standard as high as possible, give it a position of dignity and popularity. This seems almost out of place in the Art Museum, when there is such an association as the Art Club, to which an enterprise of this sort distinctively belongs, and by which it should be supported.

There is every reason to think that the Art Club may take the lead in this matter, and assume a position in America that shall enable it to present just such a gallery at its annual exhibitions. It has reached a crisis in its career when it must become a permanent and important institution, or fall to a comparative nonentity. The decision as to a club house, and what it shall be, and where, seems likely to settle this matter.

At the last meeting of the Board of Management of the Club it was reported that \$30,000 had been raised, and that the remaining \$60,000 is available. The managers have given up the lot in front of Trinity church, and nearly decided upon another just in the rear of the church. Plans for a new building that shall cost \$40,000 were accepted. Twenty new members were voted in, and everything seems to promise success.

An occasion of real art interest was the late brilliant entertainment given upon "ladies' night" at the Papyrus Club. One of the parlors was transformed into an art gallery, temporary walls were erected, and as fine a display of paintings was made as it has often been the good fortune of Boston to see. Hunt's "Bathers" was among the gems loaned. Everything contributed came from members of the club.

The new American Art Gallery in Boston has opened its doors so successfully as to command the attention that some of the chronic grumblers were at first tempted to refuse it. The hall in the Tremont Street studio building is hung with works by representative artists of the State, and is constantly filled with visitors and purchasers. The effect of this movement, that in a sense is an opposition, though it is not intended as anything of the sort, is already evident in the galleries of the regular dealers of the city. Several very fine collections have been placed on exhibition for auction sale, and the standard is certainly higher than that which has been reached before.

The Boston artist, Frank Millet, who lately returned from study and travel abroad, has built himself a very pretty studio in Bridgewater. It consists of three rooms, to which he has attached an old kitchen taken bodily from a two-hundred-year-old house. All the furnishings are as they were at the end of the seventeenth century, even to the settle and clock and warming-pan and flint and crook-necked squash and string of dried apples.

Boston artists are somewhat backward about entering their pictures for the National Academy. They have reached the opinion, by some means or other, that works from Boston studios receive very little attention in the New York Academy, and are pretty sure to hang in the poorest possible locations. There are doubtless two sides to this question, but it is a pity that such an idea exists.

An etching club, lately organized in Boston, is at present composed of fifteen members. Several of them are well known already, upon canvas, and several are excellent draughtsmen upon wood. The number of members is limited to twenty-five.

BALTIMORE NOTES.

One of the finest private galleries in the country is that of Wm. T. Walters, who has spent a large fortune upon the treasures it contains. To view these treasures Wm. H. Vanderbilt made a short excursion to Baltimore a few weeks since. He had long desired to visit the Walters gallery, not only to examine the collection, but also to see its location and arrangement, in order to gain hints for the gallery he intends to have in his own new residence. Mr. Vanderbilt was much pleased, and doubtless will avail himself of the information gained. Mr. Walters has just opened his collection to the public for the benefit of the Poor Association, one day in the week being set apart for those who desire to avail themselves of the opportunity thus offered. A number of new pictures have been added since it was last open to the public. These include "A Cavalry Picket," by Detaille; a portrait of Napoleon III., painted from life; and "Autumn in the Forest of Fontainebleau," the most powerful landscape in the collection.

The February sale of paintings at the gallery of Myers & Hedian, in North Charles Street, was one of the most important that had taken place in Baltimore for several years. There were 161 pictures sold, embracing specimens of the work of Spanish, French, German, Italian and American artists. Contrary to general expectation the prices were low, the aggregate amount of the three nights' sales being only \$21,000. The highest price paid was for "The Duet," by Alfred Gues, which sold for \$785; "The Promenade," by Jeanne Bole, went for \$575; H. Schaubman's "Mountebank" brought \$550, and "Le Pater Noster," by Mompo, went for \$525. The prices paid for the other principal pictures were as follows: "Morning on Raritan Bay," by Arthur Quartley, \$450; Enough Wine," C. M. Webb, \$450; "The Nosegay," R. Egusquiza, \$425; "The Cottage Window," George H. Boughton, \$400; "Shut Your Eyes and Open Your Mouth," J. G. Brown, \$400; "Sounds from Home," Prof. Otto Seitz, \$400; "The Volunteers," Paul Seignac, \$385; "The Toast," Innocenti, \$370; "The Love Letter," Emile Adan, \$360; "In the School-Room," H. Dargelas, \$340; "The Studio," J. Carolus, \$325; "The Actuary," Manuel Jimenez, \$300; "Melval," H. Bolton Jones, \$300; "His Experience," H. Kauffman, \$300; "Evening at Narragansett," A. Quartley, \$300; "The Vidette," James Alexander Walker, \$300; "Will You Kiss Me?" Paul Grolleron, \$300; "Taking a Bath," J. F. Engel, \$300.

SAN FRANCISCO NOTES.

San Francisco artists appear to be arousing themselves to a realization of their past inertness and the present necessity for combined action. An etching club has been organized there, "for the purpose of promoting social intercourse amongst its members and for mutual improvement in that branch of art," a phase of their profession which up to this time has been almost entirely ignored by the artistic fraternity in San Francisco. The members of the new club are Messrs. Perry, Yates, Tavernier, Bush, Dickinson and Rix. Of these gentlemen, Mr. Yates, a young Englishman, has of late been devoting his whole time to grappling with the difficulties of this charming branch of art. He has done some creditable work, particularly a portrait of the Rev. Horatio Stebbins.

An "Artists' Fund Society," the fund to be mainly devoted to the assistance of the widows and children of deceased members, is also proposed, the committee on constitution and by-laws, E. Wood Perry, chairman, having taken the details of the scheme in hand some time ago. It is intended to derive the fund principally from the sale of pictures, each artist belonging to the society to contribute one annually, or in its stead \$100 in cash.